

# Costumes Designed for the Approaching London Season

Gowns Americans Will Wear at the Queen's Drawing Room.

Toilettes That Will Be Seen on Streets of British Capital.

The Queen Has Decided in Favor of Irish Gray as Her Color.

By AUGUSTA PRESCOTT.

It was at one of Ambassador Choate's receptions that the prettiest woman of the evening wore a gown of black net all sparkling with tiny jets. Jets shaped like fish scales were applied to the net until it scintillated in the broad glare of the drawing room lights and winked suggestively in the corners of the room.

The skirt was untrimmed save for its applications of jet and its underlying lace ruffles, and it had no panels or hip yoke, nothing but the lovely lace net standing out with the fullness of the ruffles underneath it, for the lining was one of those full linings which make the skirt set out in the much-talked-about 1880 fashion.

The waist was charmingly planned in black and white. Its foundation was of jetted net while its sleeves were cut off at the elbow and finished with lingerie ruffles, and the neck was cut lower than the shoulders and filled in with a white chiffon gimp. The whole gown was a dream in lace and jets and good taste.

## Other Striking Gowns.

Another gown, at the same reception, was in black all over lace, but the yoke was grass green and there was a wide folded green liberty girdle. With it was worn a reception hat of black chiffon trimmed with two green plumes.

And yet another gown caught the eye conspicuously in the room—a gown of spinach green crepe de chine with trimmings of coral and gold.

Gold buttons seem to trim everything and they come in all sizes from the big gold buttons the size and shape of olives to tiny gold "mess" buttons. Then there are gold buttons that have touches of black in them, and others that are partly turquoise.

If you want an actual practical demonstration of the fact that times are good and Dame Fashion enjoying herself look at the London season and its gowns.

Over across the Pond where Dame Fashion holds her court for the first two months of summer there is a collection of fine clothes which would arouse envy in the breast of the most indifferent. And, preparing in the workshops of the modistes are toilettes which when brought out will put to the blush all previous attempts of the fashionable world.

## The Queen's Own Color.

The Queen has decided in favor of Irish gray, finding it most becoming to her fair complexion, and this means that the choicest gowns will be built either all in that color or that they will have gray for a motif, and it also means that beautiful silks, lovely satins, fine brocades, soft taffetas, the silkiest of etamines and the highest priced linens will come in that tone.

The color gray which Alexandra prefers, is the gray which every woman likes, the gray made popular by the old-fashioned Irish poplin, that soft, yet lustrous gray which goes well with so many colors, does not spot, and is becoming to nearly every complexion.

"For evening choose gray, but for day give me a golden brown," said a modiste. And, spreading out a beautiful golden brown gown of taffeta, she shook its folds loose to the better show its wonderful trimming.

"This gown," she said, "is to be worn by her grace the Duchess of Marlborough at a garden party. Her jewels will be turquoise, and her fan, her parasol, and her hat will all be of turquoise blue.

## Tiny Blue Feather Fan.

"The fan will be a tiny blue feather fan and will dangle from a turquoise chain. The parasol will be a blue satin all trimmed with embroidered bands and tucks of silk. The hat will be a modified Gainsborough, trimmed with two long floating blue feathers. There is another hat with this gown, a fine hat, trimmed with bands of blue and brown satin and forget-me-nots.

"And this gown," said the modiste, pointing to another, "is to be worn by the Duchess of Westminster. It is a black taffeta, trimmed with white lace, and the two colors are combined in the most charming manner, as you see.

"But these are only two of the gowns that are to be brought forth this season. There are hundreds of others and each day discloses some new combination of color and some new conception in dress. The combination of lace and embroidery opens up such wonderful chances for trimming."

## A Whisper to the House Woman.

While not every woman can dress precisely like a duchess, there are various useful hints to be gleaned from a study of the London fashions. One of these hints is conveyed by a study of the situation in Valenciennes lace. This lace is used upon almost every fine gown and if it is not a leading lace, it is certainly the leading trimming lace. It comes both in the real and in a very excellent imitation and, when seen in the imitation, it is so very good that it quite defies detection.

Val lace is one of the few nice laces that will wash and as such it is invaluable for fillings, for the edges of rubings, for small, dainty trimmings and for edgings of all kinds. It is by far the most popular lace of the season.

## Trick in Buying Lace.

There is a trick in buying laces which the woman on small allowance would do well to master. It is a trick which teaches her how to purchase lace in such a way that it will very closely resemble the real.

Make up your mind the kind of lace you are going to buy, Val, Alencon, Ecureuil, or any other popular lace.



A spring gown of moss green cloth with Eton jacket and lace vest.

And before purchasing pay a visit to the lace counter and study the patterns and the designs, the texture and the foundation. Familiarize yourself with the appearance of the real lace. Then, when you have learned this, pay your visit to the counters upon which the imitation lace is displayed. You will be able all the better to pick out a lace that looks like real. A lesson of this kind is a very valuable one for the woman who is buying imitation laces and one which could not fail to profit her in the season's buying.

## English Embroidery.

Embroidery of all kinds is being worn, but the most popular embroidery of the London season is English embroidery. This is the old fashioned eyelet embroidery, and it is seen upon the edges of all materials from linen to silk. Linens, very fine and almost webby in texture, are lovely embroidered in eyelet work. Silks are also very handsome, and they take eyelet embroidery well. Skirts of summer goods are embroidered in this eyelet or English embroidery, twelve and fourteen inches deep, and are worn over white or over a color.

A second hint to the woman who is making up her summer wardrobe is found in the lessons to be learned in the London season. This is regarding linings. The best linings now are those that are covered in pattern. Lovely flowered silks, showing great, sprawling irregular silk roses, are used to line linens, lawns, and all sorts of sheer goods.

In buying your linings then get the flowered ones, for they look dressier, show off the fabric better, and are newer than the old-fashioned sort.

## Linens Gowns.

In glancing over the season's costumes there is one thing to be specially noted, and this is the great preponderance of linen gowns over all others. There are six linens to one of any other material.

For evening there are sheer linens, the Oriental linens, and the linens from India. For afternoon there are linens that look like lawn and there are linen etamines which look like etamine, but which wash like linen. And then, there are linens that are like crash, and that are just the thing for the athletic girl.

"Nor is the list of linens all told, for there is the linen with the nub effect, the coarse heavy stuff which is, though common, somehow decidedly elegant when made up in traveling gowns and yachting costumes. There are linens with great nubs of thread sticking out on them, in a color of tan or biscuit shade, and these linens when trimmed with claret colored pipings, or with bands of golden brown with a border of blue, are really as smart as any costume that could be invented.

## The Gowns for Evening.

But, in looking over the season's styles, it is toward the evening gowns and the evening bodices that one's eyes instinctively turn. They are so lovely, so becoming, so easily made, and so delightful when worn that woman can be pardoned if she forgets the useful gowns in a study of the ornamental.

"I wish it were evening all the day," murmured a fashionable woman, looking at her image in the long glass. "I am sure I could live forever in a gown as sweet as this."

And "sweet" it certainly was! The color, a champagne tint, was exquisitely shown in the sheen of a beautiful piece of peau de cygne, which made up the skirt and the waist. And, overlying the lovely champagne tints, there were yards and yards of lace, fine Valenciennes, Alencon, Chantilly, and Mechlin all combined in one lovely lace trimming. How so many, and such widely varying laces could be put together in one gown none could tell, except the artist who designed it, for it was certainly the conception of an artist.

## Shoulders Cut Low.

The shoulders of evening gowns are cut shockingly low, yet they are saved from immodesty by the fact that they are not as low as they appear to be. A gown that appears to be cut to show the shoulders is really only cut moderately low. The low effect is obtained

by lace. A lace bertha comes down low upon the shoulder.

Black and white for evening wear are combined in striking ways. As the guests came out to take their carriages one noticed that they wore, not the long evening cloak, nor the opera cape, nor yet a light wrap. But in place of these there was the shawl, which was wound around the head and clasped about the shoulders. This shawl was beautifully done in soft wool, and in some cases was trimmed with lace.

## Shawls and Spanish Lace.

The lace and wool shawls are a pleasant little fashion of the season, the foundation being a very fine wool, which is crocheted in strips with lace set in as an insertion. And there are other crocheted shawls with a deep border of lace. The shawls of the shops are delicately pretty, and those that are made of cashmere are trimmed with a wide knotted silk fringe.

The effect of one of these fringed shawls over the neck and shoulders is exceedingly smart.

London is reviving Spanish lace. The old fashioned Spanish piece lace is cut up into bodices and made over a color or over satin of the same shade. The best of old Spanish lace is a deep cream, and this over snow white satin is particularly good, as the contrast in the different whites brings out the tone of the lace.

A pretty way to utilize old Spanish lace is to make it up in the form of a lace scarf. There was something so old-fashioned about the same shade, that throw over the head or around the shoulders. And if one has enough of the lace a parasol cover is particularly well liked.

## Gowns of Spanish Lace.

There appeared in London the other day a handsome American woman, almost entirely gowned in Spanish lace. Her cream tinted gown was covered with it. Her hat had a Spanish lace drapery, while her parasol was festooned with it. There was something so attractive about this naturally soft, silky lace that the woman bore off the palm for being the best dressed person at a fashionable luncheon party, though there were many present who were gowned with much more expense.

"Nor is the revival of Spanish lace a perfect boon to the woman who owns a treasure trunk, for here she has, right among her heirlooms, the material for the handsomest gown of the season. Dame Fashion says that Spanish lace is good over pale green peau de sole, as well as over white and cream.

## The Adjustable Handle.

One of the most useful of fashionable fads is that of the adjustable umbrella handle. The umbrella of the summer must match the gown and, to make this possible, umbrella handles must be adjustable. You can take off one handle and screw on another. A blue handle can be unscrewed and a red enamel one put on in its place, or you can take off your sterling silver shepherd's crook and screw on one of pearl.

Wooden handles, too, come adjustable, and there is really no end of their variety. It is one of the considerate moves of Dame Fashion that, while she has inaugurated many fads, she has made none of them expensive, and the adjustable handles, while they come in high price, can also be obtained very cheaply.

As for the umbrella itself, it can be a tight roll silk umbrella, neatly made into a walking stick, and carried for that purpose by the smart young woman who goes to walk.

## The Queen's Umbrella.

It was Queen Alexandra who inaugurated the custom of carrying a tightly rolled umbrella as a walking stick, and seldom is her photograph taken in street dress without this accessory. The slight lameness which afflicts her majesty made the umbrella a convenience, and with her customary tact in dress, she at once turned it to good account in her daily gowling.

In the parasol world there are done! The new parasols are made for all the world like the new shirt waists. They are shirred, ruffled, ruffled, corded, and

## COLLECTION ON HAND OF FINE CLOTHES

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fagoted and they are trimmed with ribbon and lace. One lovely parasol of white satin, has white silk tucks applied to it. Another one, this one of blue, has pale pink tuckings edged with blue running around it in three rows.

The two and three color scheme has touched the parasol counter and pretty things in plaids, in stripes, and in application showing two colors, are seen in full array on every side. Parasols with puffings of shirred silk applied to them are new and so are the parasols with fagoted bands bordering an embroidered ruffle.

## Miss Roosevelt's Gown.

Miss Alice Roosevelt, who sets the fashions for the younger set of Washington, came out the other day in a pretty taffeta suit. The material was soft taffeta of the new shade of white which borders on oyster gray.

The style of the gown was delightfully fresh coming as it did after a long season of three-quarter coats. And this is the way it was made. The suit, a two-piece one, consisted of skirt and blouse. The skirt was the same front and back, all laid in little box plaits. Being of taffeta they laid flat and did not increase the size of the hips.

The waist, which was a blouse, was made with a loose front and a loose back. It bagged slightly over the belt in the back while the front bagged decidedly.

The neck was cut rounding and the trimming consisted of bands of Persian embroidery with small brass buttons set each side of the embroidery. The sleeves, which were cut on leg o' mutton order, were finished at the hand with a wide cuff of Persian trimmed with brass buttons.

## Beautiful Spring Suit.

Soft taffeta makes a beautiful spring suit quite different in appearance from



Dinner gown of deep crimson crepe de chine trimmed with escurial lace.

the suits of lace and heavy taffeta which will be worn later on. Soft taffeta looks and feels like liberty silk. It does not wrinkle, it sets in to the figure beautifully, and it wears well. These are all qualities to recommend it highly to the spring woman.

A suit worn by the Countess Cassini at a Red Cross benefit a few weeks ago was in pearl gray trimmed with pearl gray lace. There was not as much as a scrap of color to relieve it. The gown, all of taffeta, was trimmed all with lace, and the stock, the girdle and the cuffs were all of the taffeta and lace.

The relief came in the jewels, which were in turquoise and were magnificently distributed through the long hanging turquoise chains, the necklace, the many

pins and bracelets which dangled from the wrists of the lady fair.

Turquoise forms a beautiful theme for any spring gown. It can be matched in silks and velvets, and it is one of those tones which comes in equal excellence in cloth, canvas, velvet, and washable goods.

## The New Sleeve Frills.

A very smart thing is the colored sleeve frill. This is not made of lace,

Many Useful Hints Are to Be Had From These London Fashions.

Embroidery of All Kinds Is Being Worn, But Especially English.

All Kinds of Linens for Gowns Are to Be Used This Year

but is fashioned of chiffon. With a frock of royal blue there are sleeve frills of three shades. The color next the hand is a very pale blue. The second shade is a medium, while the outer one matches the gown. This is particularly good with the frocks of wool and the practical dresses of the season.

The white lace sleeve frills are, of course, admirable. But they have several objectionable features, beginning with the one of expense. But, even if one does purchase them they are not very durable, and to keep them immaculate means a summer of c's-ling lace. Still, with a gown of taffeta, of peau de cygne, of satin, or of the pretty and very fine mulls, there is no other choice.

But with voile, canvas, lightweight wool and all such gowns there is a wide range in sleeve ruffles and the smartest and most popular are those which are made of chiffon or of heavy dyed lace in three or four shades in the same color as the gown.

## Knife Plaited Taffeta.

They are taking taffeta and knife plaiting it. They are, then, setting it in the sleeves of gowns and setting a chiffon plaiting inside. Inside of this they set a ruffle of lace, which comes next to the arm.

All sort of trimmings are used for the open balloon sleeves, and one cannot predict what will come next. The Paris fancy is for white sleeve ruffles and the most chic of the French women rejoice in at least six, which are so set in the sleeve that they puff it out and make it one of the most attractive parts of the gown; indeed, the leading feature by which the rest of the dress is judged.

One French dressmaker is filling her sleeves with mousseline ruffles of black, each one embroidered in lavender. That is for a half mourning gown. Upon the bodice there will be a bunch of lavender violets, surrounded by a little knot of black. The neck, which is cut low and round, is filled in with a black tucker embroidered in lavender.

## "Is Love a Disease?" A Question in London

"Is love a disease?" The great Galen, one of the "fathers of medicine," boldly proclaimed it to be such over eight-

teen centuries ago, and modern London is inclined to take the same view of the matter. For modern London, owing to the fertile brain of an advertising agent for a half-penny newspaper, is engaged in a heated discussion of the question. Letters from the scene of this wordy warfare state that all known authorities on the subject of the "divine passion" have been dragged into print.

According to one well-known doctor, Galen, in his voluminous medical writings, cites the first case on record where love was treated by a physician as a recognized form of illness. The treatment was given by Galen himself in the second century to a haughty Roman lady, wife of the patrician Menippus. All the learned medical men of the then fashionable world failed to alleviate her ailment and gave up her case as incurable.

Mme. Menippus then, as a last resort, summoned Galen, who had recently arrived with a glowing reputation from the schools of Asia Minor, and he promptly diagnosed the complaint as a case of "love sickness." Pylades, a handsome young knight whom the woman had seen once or twice, but did not know, was declared to be the cause of the disease. The beating of the patient's pulse is given by Galen as the only means he had of judging the nature of her affliction.

He fails to state, however, what remedies he recommended, other than to say that by his "professional discretion" he was able to restore her to a better state of mind. He follows this recital with a statement that Cleopatra had used one of his cosmetics and found it excellent, thus furnishing the first "voluntary patent medicine testimonial" known to history.

## Cupid's Bow a Bacillus?

"The theory that love is a disease has the sanction of venerable antiquity," says the grave "London Lancet," which was finally drawn into the discussion.

"Apart from the Greek and Roman classics, it is a commonplace of the seventeenth century. The learned German, Gregorius Horstius, published a long thesis in favor of the contention in 1611, and in 1814 Lamarus supported him in a neatly entitled Latin essay on 'The Nature of Love and the Cures for Love Madness.' Ten years later Gerard of Paris printed a book on 'The Malady of Love; or, Erotic Melancholy.' The Dutch and Flemish painters of the last half of the same century found in 'love sickness' a favorite subject. Some of the paintings of women suffering from the disease are scientifically accurate portrayals of the anemic condition. Of course, none of these writers and painters had as yet suspected that there is a bacillus of love, though Cupid's arrow, which is as old as mythology, is certainly its antitype."

## Merely Mental Disorder.

At Glissen, in Germany, in the sixteenth century, as one English disputant pointed out, Horstius and the savants of Europe engaged in a long dispute upon the nature of love before a large audience of the nobility and gen-

try. Both sides to the discussion admitted that the affliction was certainly a disease, the only question at issue being the form it assumed.

Horstius maintained that it was purely a mental disorder, while one of his opponents showed that magic was not yet a dead art by stoutly asserting that it was the result of "poisoning by love philters and charms." Still another learned doctor was sure that love was an illness that greatly resembled indigestion and could be diagnosed by the irregular and heightened beat of the pulse.

## Evea Hindus Agree.

Before the Russo-Japanese war broke out to turn public attention to some other subject, a British officer in India added fresh fuel to the present discussion by writing home a list of symptoms of "love sickness" agreed upon by the ancient Hindu writers. These signs are said to be:

"A peculiar sidelong stare, a languid gait, difficult breathing, stoppages of the heart's action, withering of limbs, cold shivers up and down the back, fever and chills, and so on."

All the Indian poets consider the appearance of drops of perspiration upon the cheeks and other parts of the body as one of the most dangerous indications of the presence of the malady.

"In one of the old dramas," writes the officer, "a royal lover is afraid to take a bitch-bark message in his hand, lest the perspiration from his palms wash away the message there. All the cures tried on love-sick patients proved ineffective. In the drama, 'The Bhavabhuti,' the hero, Madhava, tries snow, moonlight, camphor, lotus roots, pearls, and sandal oil as remedies, but without effect. The Hindus were so sure that love was a practical and incurable sickness that they permitted a sufferer to do almost anything to prevent himself from dying of it."

## As Modern as Appendicitis.

Few English physicians were found who believed that love was sickness, although one Londoner said:

"If it be a disease it is as modern as appendicitis, in spite of what the ancients have to say on the subject." In support of this claim he brings forward the customs of the less developed races of the world to prove that love is a higher sense is really unknown to them. He points out that among the savage tribes of Australia one girl is as good as another in the sight of a wooer, because they "all look alike" and have the same degree of intelligence.

The Dyaks imprison their young girls for seven years in a cage, so that they may be bleached to a light yellow by the sun and come out with small feet and hands.

The bushmen and their wretched women are so brutalized by the hardships of their life that both sexes come to resemble each other, and love for an individual is not known.

"Therefore," concludes the writer, "love is a sickness, it is a development of civilization, because, in spite of fairy stories to the contrary, the savages cannot and do not 'fall in love' as more refined peoples do. Love sickness is certainly a mental complaint in any event, and low intelligence cannot suffer much from it."



Superb Louis XIV effect with skirt trimmed with Empire designs.

## SHARING EXPENSES OF WEDDINGS

It is always more or less a matter for discussion as to sharing the expenses incurred at weddings, but there are a few rules which need never be altered.

Of course, in this country and in England, the bride's family provide her trousseau, although in France this expense falls upon the husband-to-be.

It is an unwritten law that before marriage the bridegroom's gifts shall be more of an ornamental than of a useful nature, but these are according to his means.

At the ceremony itself he orders the bridesmaids' flowers, and whatever gifts the bride may desire to give them as souvenirs, of course, subject to her fiancée's approval. He also fees the clergyman, or else his best man attends to this for him.

The bride's father provides the car-

riage which takes her to the church, but she enters her husband's when married.

The favors for the guests are also provided by the bride's family, although at a quiet wedding these are entirely unnecessary, unless the bride wishes them. The bride's family also attend to the announcement in the paper, and also provide the invitations to the ceremony itself.

The expenses of the reception or breakfast are also borne by the bride's father.

By the way, if the wedding is in the middle of the day, a bridal "tea" or reception is a more satisfactory way of entertaining a large number of guests. A sit-down affair, like a luncheon or breakfast, is expensive, and a smaller number of people can be accommodated at the "tea." All sorts of dainties, ices, champagne, tea, and coffee ex-